

# E R I C C L A P T O N

## S L O W H A N D

Scanner : TinyA





AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
**JESSE GRESS**

# E R I C C L A P T O N S L O W H A N D

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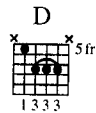
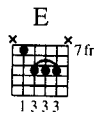
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# Cocaine

Words and Music by John J. Cale



## Intro

Moderately ♩ = 108

E D E D  
Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 1, 3 times  
E D E D

End Rhy. Fig. 1

Gtr. 3 (dist.)

Gtr. 1 (dist.)

TAB

Gtr. 2 (dist.)

TAB

Gtr. 1 E D E D E D E D

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 4 (clean) Rhy. Fig. 3

# Verse

Gtr. 1 tacet  
Gtr. 3: w/ Rhy. Fig. 1, 3 1/2 times  
Gtr. 4: w/ Rhy. Fig. 3, simile  
Gtr. 2: w/ Rhy. Fig. 2, 2nd time  
E D E D

1. If you wan - na hang out, you've got - ta take her out, — co - caine..  
got bad news, you wan - na kick the blues, — co - caine..

Rhy. Fig. 4 End Rhy. Fig. 4

End Rhy. Fig. 3

Gtr. 4 tacet  
Gtr. 2: w/ Rhy. Fig. 2, 1st time  
Gtr. 2: w/ Rhy. Fig. 4, 2nd time, simile  
E D E D

Gtr. 2: w/ Rhy. Fig. 4, 1 1/2 times, simile, 1st time  
Gtr. 2: w/ Rhy. Fig. 2, 1 1/2 times, simile, 2nd time  
Gtr. 4: w/ Rhy. Fig. 3  
E D E D

If you wan - na get down, down on the ground, — co - caine..  
When your day is done an' you wan - na run, — co - caine..

Gtr. 1 Riff A End Riff A

Gtr. 4 tacet  
E D E

D

E

D

C

B

Rhy. Fig. 5

\* Gtrs. 2 & 3

End Rhy. Fig. 5

(Gtr. 3 cont. in notation)

She don't lie, \_\_\_\_\_ she don't lie, \_\_\_\_\_ she don't lie, \_\_\_\_\_ co - caine. \_

Riff B

End Riff B

3/5 3

3/5

3

4/5

4

\* composite arr.

1.

Gtr. 2: w/ Rhy. Fig. 2, simile

E D E

D

Gtr. 2: w/ Rhy. Fig. 4

E D E

D

2. If you

Gtr. 1

7/9 7

0 2 0

Gtr. 3

let ring -----

0 0 7 0 0 7 7 7 7 1 1 0 1 0 2 0 0

7 7 7 7 2 2 0 2 0 2 0

2.

Gtrs. 2 &amp; 3: w/ Rhy. Figs. 1 &amp; 2, 2 times, simile

E D E D E D E D

Gtr. 1 Rhy. Fig. 6

End Rhy. Fig. 6

vol. swell *f*

Gtr. 4

## Guitar Solo

Gtrs. 2 &amp; 3: w/ Rhy. Figs. 1 &amp; 2, 12 times, simile

Gtr. 4 tacet

E D E D E D E D

1/4 full

Gtr. 1

E D E D E D E D

let ring ---- 4

full 1/2

E D E D E D E D

full 1/2 1/4

E D E D  
 E D E D

let ring - - - 4

full 1/4

15 15 15 14 14 14 12 12 14

12 15 15 15 14 (14) 12 (12) 12 14

14 12 14 12 12 14 12 12 14

12 14 14 12 12 12 12 12 14

Gr. I

14 14 14 14 14 14 14 14 14 14 14 14

1/2 full full full full full full full full full full

Gr. 4 (dist.)

The musical score for guitar 4 (dist.) is written on a single staff in G major (one sharp). The melody consists of eighth and sixteenth notes, with some notes beamed together. The fretboard diagram below the staff shows the fret numbers for each note. The first measure contains notes at frets 14, 14, (14), 14, (14), and 12. The second measure contains notes at frets 14, 12, 14, and 14. The third measure contains notes at frets 12, 14, 14, and 12. The fourth measure contains notes at frets 12, 14, 14, and 12. The fifth measure contains notes at frets 12, 14, 14, and 12. The sixth measure contains notes at frets 12, 14, 14, and 12. The seventh measure contains notes at frets 12, 14, 14, and 12. The eighth measure contains notes at frets 12, 14, 14, and 12. The ninth measure contains notes at frets 12, 14, 14, and 12. The tenth measure contains notes at frets 12, 14, 14, and 12. The eleventh measure contains notes at frets 12, 14, 14, and 12. The twelfth measure contains notes at frets 12, 14, 14, and 12. The thirteenth measure contains notes at frets 12, 14, 14, and 12. The fourteenth measure contains notes at frets 12, 14, 14, and 12. The fifteenth measure contains notes at frets 12, 14, 14, and 12. The sixteenth measure contains notes at frets 12, 14, 14, and 12. The seventeenth measure contains notes at frets 12, 14, 14, and 12. The eighteenth measure contains notes at frets 12, 14, 14, and 12. The nineteenth measure contains notes at frets 12, 14, 14, and 12. The twentieth measure contains notes at frets 12, 14, 14, and 12. The diagram includes dynamic markings: 'full' for the first, third, fifth, seventh, ninth, eleventh, thirteenth, fifteenth, seventeenth, and nineteenth measures; '1/2 full' for the second, fourth, sixth, eighth, tenth, twelfth, fourteenth, sixteenth, and eighteenth measures; and '1/4' for the eleventh measure.

\* Played ahead of the beat.

# Verse

Gtr. 3: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 4, 3 1/2 times, simile

E D E D

3. If your thing is gone and ya

Gtr. 1

1/2 1/2 1/2

14 14 12 15 12 14 (14) 12 14 12 14 12 14

Gtr. 4 (clean)

1/4

14 12 14 14 12 12 14 12 14 12 12 14 12 14 (12) 0 (0) 12 12 12 12 (13) (13)

Gtr. 1: w/ Riff A, 2 times

E D E D

wan - na ride on, co - caine. Don't for -

Gtr. 3

0 1 1 0 1 0 2 2 0 2 2 2 0 2

12 12 12 12 13 13

Gtr. 4: w/ Rhy. Fig. 3

E D E D

get this fact, can't get it back, co - caine. She don't lie.

Gtr. 3

Gtr. 4 tacet

Gtr. 1: w/ Riff B

Gtrs. 2 & 3: w/ Rhy. Fig. 5, simile

E D E D E

1 2 0 0 1 1 0 1 0 1 0 2 0 2 0 2



Gtr. 1: w/ Rhy. Fig. 6, simile  
 Gtr. 2: w/ Rhy. Fig. 2, 1 1/2 times  
 E D E D

D C B

she don't lie, she don't lie, co - caine.

Gtr. 3

Gtr. 4

Gtr. 1: w/ Riff B  
 E D E D  
 Gtrs. 2 & 3: w/ Rhy. Fig. 5, simile

E D C B

She don't lie, she don't lie, she don't lie, co - caine.

Gtr. 1: w/ Riff A  
 Gtr. 2: w/ Rhy. Fig. 4, 2 times, simile  
 E D E D

Gtr. 1 tacet  
 E D E D

Gtr. 3

Gtr. 4

Rhy. Fig. 7

1/4 1/4

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 2, simile, till fade

Gtr. 4: w/ Rhy. Fig. 7, simile, till fade

E                      D E                      D

[illegible]

E      D      E                      D

E      D      E                      D

E D E D

```
let ring - - - +
```

```
let ring_ = ...
```

let ring --- 4

let ring --- 4

5 \ 3 3 0 0 2 0 2

0 2 2 0 0 2 2 0

0 2 0 0 2 0 3 0

1 2 0

E                      D   E                      D

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below it. The melody is a simple, folk-like tune. The second system shows the guitar accompaniment, with a treble clef and a 2/4 time signature. The guitar part is written on a single staff, with a key signature of three sharps (F#, C#, G#). The guitar part consists of a series of chords and single notes, with a final double bar line.

# Wonderful Tonight

Words and Music by Eric Clapton

## Intro

Moderately Slow ♩ = 95  
Half-Time Feel

Gtr. 1 (clean)      G      D/F#      C/E      D

*mp*  
let ring throughout

TAB

Gtr. 2 (clean)

*mp*  
let ring throughout

TAB

Gtr. 3 (clean)

*mp*  
full

TAB

G      D/F#      C/E      D

TAB

TAB

TAB

# Verse

G Gtr. 3 tacet D/F# C/E D

1. It's late in the eve - ning. \_\_\_\_\_ She's won-d'ring what clothes \_ to wear. \_  
 2. We go to a par - ty \_\_\_\_\_ and ev - 'ry - one turns \_ to see. \_  
 3. It's time to go home \_ now \_\_\_\_\_ and I've got an ach-ing head. \_

*mp*

*simile on repeats*

G D/F# C/E D

She puts on her make - up and brush-es her long \_ blond hair. \_  
 This beau-ti - ful la - dy is walk-in' a - round \_ with me. \_  
 So I give her the car \_ keys and she helps me to bed. \_

Gtr. 1

Gtr. 2

Cadd9 D G D Em

And then she asks me,  
And then she asks me,  
And then I tell her,

"Do I look al - right?"  
"Do ya feel al - right?"  
as I turn out the light,

And I say,  
And I say,  
I say, "My

1.

To Coda ⊕

C D G D/F#

"Yes, you look won - der - ful to - night."  
"Yes, I feel won - der - ful to - night."  
darlin', you are won - der - ful to - night."

Gtr. 1

Gtr. 2

Gtr. 3

full 10 (10) 8 10 full 10 (10) 8 9

C/E D 2. G

The first system of the musical score consists of three staves. The top staff is a guitar melody in treble clef, starting with a whole rest, followed by a series of eighth and quarter notes, and ending with a double bar line and a repeat sign. The middle staff is a vocal line in treble clef, starting with a whole rest, followed by a series of eighth and quarter notes, and ending with a double bar line and a repeat sign. The bottom staff is a bass line in bass clef, starting with a whole rest, followed by a series of eighth and quarter notes, and ending with a double bar line and a repeat sign. The bass line includes fingerings such as 2, 0, 1, 2, 0, 2, 0, 2, 3, 2, 3, 2, 0, 3, 0, 0, 0, 3, 0.

**Bridge**

C D Gtr. 3 tacet Csus2

I feel won - der - ful be - cause I see the love -  
(Oo, oo,

The Bridge section consists of three staves. The top staff is a guitar melody in treble clef, starting with a whole rest, followed by a series of eighth and quarter notes, and ending with a double bar line and a repeat sign. The middle staff is a vocal line in treble clef, starting with a whole rest, followed by a series of eighth and quarter notes, and ending with a double bar line and a repeat sign. The bottom staff is a bass line in bass clef, starting with a whole rest, followed by a series of eighth and quarter notes, and ending with a double bar line and a repeat sign. The bass line includes fingerings such as 3, 0, 0, 2, 3, 0, 1, 0, 0, 2, 1, 0, 0, 2, 3, 3, 0, 0, 7, 10, 7, 8, 8, 8, 3, 3, 5, 3, 5, 7, 5, 7, 7, 7, 5, 10, 12, 10, 12, 10, 8, 9, 8, (8).

G D/F# Em C

oo, light in your eyes. oo, And the won - der oo, of it all

Gtr. 1

Gtr. 2

D C D

oo, is that you just oo, don't re - al - ize oo.) how much I love

Interlude

G D/F# C/E D

you. \_\_\_\_\_

Gr. 1

Gr. 2

Gr. 3

full (10) 8 10

full (10) 8 9

full (10) 8 10 12 12/13 10 12

*D.S. al Coda*

G D/F# C/E D

8

full (10) 8 10

full (10) 8 9

full (10) 8 10 12 12/13 10 12



# ⊕ Coda

G D Em7 C

Oh — my dar — lin', you — are —

Gtr. 1

Gtr. 2

Gtr. 3

\* Played behind the beat.

D G D/F#

won — der — ful — to — night. —

Outro

hold bend full

10

# Lay Down Sally

Words and Music by Eric Clapton, Marcy Levy and George Terry

Intro

Moderately Fast ♩ = 190

Gtr.1 (Left Channel)

A

let ring -----

1/4 1/2

Gtr. 2 (Right Channel)

*mp*  
P.M. throughout ----- *sim.*

let ring -----

1/2

let ring -----

1/4

(+  $\text{♩}$  -----)

Full Full

let ring -----

# Verse

♩ A

1. There is noth - ing that \_\_\_\_ is wrong \_\_\_\_ in want-ing you \_\_\_\_ to stay  
 sun ain't near - ly on \_\_\_\_ the rise, \_\_\_\_ and we still got \_\_\_\_ the moon  
 long to see the morn - ing light \_\_\_\_ col- or - ing \_\_\_\_ your face

even bend  $\frac{1}{2}$

$\frac{1}{4}$

D

A

\_\_\_\_ here \_\_\_\_ with me. I know you've got \_\_\_\_ some where  
 \_\_\_\_ and stars \_\_\_\_ a - bove. Un - der - neath \_\_\_\_ the vel -  
 \_\_\_\_ so dream - i - ly. So don't you go \_\_\_\_ and say

D

to go but won't you make your - self at home and stay with me ?  
 - vet skies, love is all that mat - ters. Won't you stay with me ?  
 good - bye ! You can lay your wor - ries down. And stay with me .

E

Chorus

And don't you ev - er leave. } Lay down Sal -  
 And don't you ev - er leave. }  
 And don't you ev - er leave. }

D

E

- ly, and rest here in my arms. Don't you think you want



let ring

let ring

Full

let ring

Full

Full

2. A

2. The talk to you.

let ring

Guitar Solo

*mf* even bend

full

full

1/2

*mf*

full

1/4

1/4

Gr. Accompaniment Simile

let ring

full

3/4

1/2

1/4

Full

full

full



First system of musical notation. The guitar fretboard diagram below shows fingerings: 10 (full), (10) 8 (1/4), 10 (Full), 8 10 (wavy line), 8 10 (1/4), 10 8 9-7 5 (7) 7 5 (5) 7 5 7.

Second system of musical notation. The guitar fretboard diagram below shows fingerings: 5 7 (1/2) 5 5 8 5, 7 (1/2) (7) (5) 7 5 (1/4) 7 5, 7 7 (1/2) 5 8 7 (1/2) (7) 5 (5) (1/2) 5 7 5.

*D.S.  $\text{\text{S}}$  al Coda  $\text{\text{C}}$*

Third system of musical notation. The guitar fretboard diagram below shows fingerings: 7 7 (1/2) 5, 5-4 7 5 7 5 7 (1/2) 5 3 5 3 5, 5 (wavy line).

**Coda**  
 $\text{\text{C}}$

**A**

talk to you.\_

**Chorus**

**A**

Lay\_ down Sal - ly and

Fifth system of musical notation. The guitar fretboard diagram below shows fingerings: 2 4 2 2 2 4 2, 0 2 4 2 4 0, 2 4 2 (2) 4 0, 2 4 2 2 (2) 4 2.

Seventh system of musical notation. The guitar fretboard diagram below shows fingerings: 2 2 0 2, 0 2 0 2 4, 0 2 0 2, 0 2 2 4.

D E

rest here in \_\_\_ my arms. \_\_\_ Don't you think you want \_\_\_ some - one \_\_\_ to talk

A D

\_\_\_ to ? Lay \_\_\_ down Sal - ly, there's no \_\_\_ need to leave so

let ring ----- 4

E A

soon. I've been try - ing all \_\_\_ night long \_\_\_ just to talk to you.

P.M. P.M.

## A

The image displays a page of guitar sheet music, likely for an electric guitar, written in the key of A major (indicated by two sharps: F# and C#). The music is organized into five systems, each consisting of a standard musical staff and a guitar-specific staff below it.

**System 1:** The standard staff begins with a treble clef and a key signature of two sharps. The guitar staff shows fret numbers (0, 2, 4, 5, 2) and includes a circled 'X' indicating a palm mute. The notation includes eighth and sixteenth notes, some beamed together, and a final quarter note.

**System 2:** The standard staff continues the melodic line. The guitar staff shows fret numbers (0, 2, 0, 2, 2, 0, 2, 3, 2, 0, 0, 2, 0, 2, 2). A circled 'X' indicates a palm mute. The notation includes eighth and sixteenth notes, some beamed together, and a final quarter note.

**System 3:** The standard staff continues the melodic line. The guitar staff shows fret numbers (2, 2, 3, 0, 3, 0, 4, 0, 2, 0, 2, 0, 4, 0, 0, 0, 0, 5, 0, 4, 0, 4, 2, 0). A circled 'X' indicates a palm mute. The notation includes eighth and sixteenth notes, some beamed together, and a final quarter note. A dashed line with the label "P.M." indicates a palm mute technique.

**System 4:** The standard staff continues the melodic line. The guitar staff shows fret numbers (0, 2, 2, 3, 2, 0, 2, 0, 2, 2, 0, 2, 0, 2, 3, 2). The notation includes eighth and sixteenth notes, some beamed together, and a final quarter note.

**System 5:** The standard staff continues the melodic line. The guitar staff shows fret numbers (2, 2, 0, 3, 0, 5, 0, 4, 0, 4, 2, 0, 2, 4, 2, 2, 4, 2). The notation includes eighth and sixteenth notes, some beamed together, and a final quarter note. A dashed line with the label "semi-P.M." indicates a semi-palm mute technique. A dashed line with the label "even bend 1/2 Full" indicates a bending technique.

First system of guitar tablature and staff notation. The staff notation is in treble clef with a key signature of two sharps (F# and C#). The first staff contains a melodic line with various note values and accidentals. The second staff is a guitar tablature with fret numbers (0, 2, 4, 3) and bending instructions: "Full", "Full", "even bend", and "1/2 Full". The third staff continues the melodic line.

Begin fade

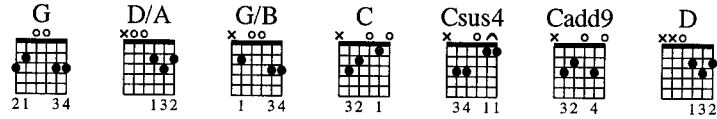
Second system of guitar tablature and staff notation. The staff notation continues the melodic line. The second staff includes fret numbers and bending instructions: "even bend", "Full", and "1/2 Full". The third staff continues the melodic line.

Fade out

Third system of guitar tablature and staff notation. The staff notation continues the melodic line. The second staff includes fret numbers and bending instructions: "even bend", "Full", and "1/2 Full". The third staff continues the melodic line.

# Next Time You See Her

Words and Music by Eric Clapton



## Intro

Moderately ♩ = 85

Gtr. 1 (acous.)

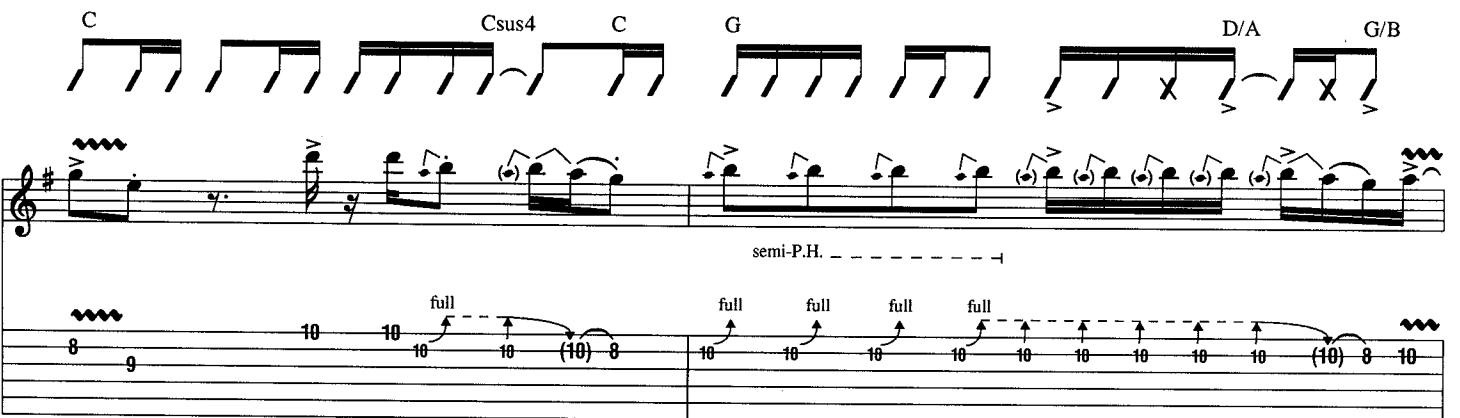
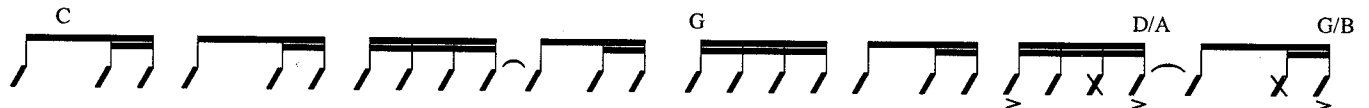
*mf*

Gtr. 2 (elec.)

*mf*  
w/ clean tone

V- -1

T  
A  
B



semi-P.H. - - - - -

1. She got ev -

P.M.,

P.M.

C Cadd9 G

beau - ti - ful por - trait of a sun - set. She got ev -

P.M. \_\_\_\_\_

C G D/A G/B

'ry-thing in - clud - ing my — old car. Next time — you

P.M. \_\_\_\_\_

let ring — — —

Chorus  
C Rhy. Fig. 1 G D/A G/B

see her, — tell her that — I — love — her. Next time — you

C G D/A G/B

see her, \_ tell her that \_ I care. \_ Next time \_ you

C G D/A G/B

see her, \_ tell her that \_ I love \_ her. Next \_ time \_ I

C G

End Rhy. Fig. 1

see you, \_ boy, you'd bet - ter be - ware. \_ 2. But, let ring \_ \_ \_ \_ \_



Verse

C G C G

I'm just try - in' to warn \_ you that you're bound \_ to get hurt. \_

C G C D G

I could-n't be the last \_ love, so how could you be \_ the first? \_

C G C G

I wan-na tell you, bud - dy, things are bound \_ to get rough. I

let ring \_ \_ \_ \_ \_

C G C D G

know that she's on - ly flirt - in', but I think that I've had \_ e - nough. \_

### Chorus

Gtr. 1: w/ Rhy. Fig. 1, simile  
C

D/A G/B G D/A G/B

Next \_ time \_ you see her, \_ tell her that \_ I \_ love \_ her. Next time \_ you

C G D/A G/B

see her, \_ tell her that \_ I care. \_ Next time \_ you

C G D/A G/B

see her, — tell her that — I love — her. Next — time — I

C G

see you, — boy, you'd bet - ter be - ware. — An'

Gtr. 1

Gtr. 2

full

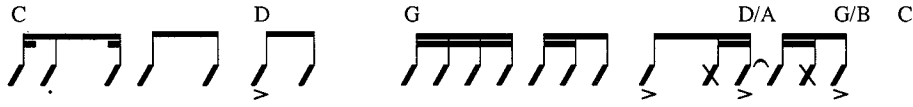
Bridge

C G C D G C G

if you see her a - gain, — I will sure - ly kill — you. An' if you see her a - gain,

# Chorus

Gtr. 1: w/ Rhy. Fig. 1, simile



I will sure - ly kill \_\_\_\_ you. Next \_ time \_ you see her, \_ tell her that \_ I \_ love \_

Gtr. 2

grad. bend  
let ring  
full

12 10 10 10 10 12 12 14 15 15

\_\_\_\_ her. Next time \_\_\_\_ you see her, \_\_\_\_ tell her that \_\_\_\_ I care. \_

full

9 8 9 8 10 9 7 7 7 5 5 7 5 7 5

\_\_\_\_ Next time \_\_\_\_ you see her, \_\_\_\_ tell her that \_\_\_\_ I love \_

12 14 16 15 17 17 20 20 X 17

\_\_\_\_ her. Next \_ time \_ I see you, \_ boy, you'd bet - ter be - ware. \_

4 5 5 4 X 4 7 5 5 5 7 7 5 7

Gtr. 1

G D/A G/B C

Guitar Solo

Gtr. 2

grad. bend full

full 1 1/2 1/2

12 12 14 12 12 14 14 14 14 (14) 12 14 14 (14) 12

G D/A G/B C

G D/A G/B

full 1 1/2 full

full

12 12 14 12 15 15 15 15 14 12 14 14 14 12 14 12 12 12 12 12 14 14 (14) 14 16 15 16 17 17

C G D/A G/B

full full full

15 17 15 17 15 12 12 15 12 14 14 12 15 15 15 14 15 14 (14) 12 14 12 14

C G

And

1/4 1/2 full 1/2 1/4 1/4

12 14 12 12 14 3 5 5 3 3 6 3 5 3 (3) 5 X 5 5 4 3 2 15

**Bridge**

if you see her a - gain, \_ I will sure - ly kill \_\_\_\_\_ you. An'

Gtr. 1: w/ Rhy. Fig. 1, simile  
C

you. Next time you see her, tell her that I love

8va

Gtr. 2

loco

full

15 10

full

15 10

full

15 10

full

15 10

full

15 10

X

13 12 11 12 12

G D/A G/B C

her. Next time you see her, tell her that I care.

3 full

3 3 6 3 5 (5) 3 5 4 5 5 7 5 7 5 7 5 7 5 7

G D/A G/B C

Next time you see her, tell her that I love.

hold bend full

9 8 9 8 10 7 10 10 (10) 8 5 7 5 7 5 7 5 7

G D/A G/B C

her. Next time I see you, boy, you'd better beware.

let ring - - - - -

9 7 9 x 9 9 7 8 12 12 5 7 5 5 5 5 5 5 5 7 5

# Outro-Guitar Solo

Gtr. 1 G D/A G/B C

Gtr. 2

12 12 12 12 12 12 12 12 14 12 12 14 12 (14) 12 14 12 14

1/2

G D/A G/B C

hold bend

full full

let ring - -

14 14 12 14 12 12 12 12 10 12 0 15 15 12 15 12 12 15 15 14 14 (14)

G D/A G/B C

let ring - - - -

12 14 12 14 16 15 16 15 16 15 16 15 16 15 15 17 (17) 15 15 17 15 17 15

G D/A G/B C

1/2 full

let ring - -

(15) 16 14 12 14 12 14 14 15 15 14 (14) 12 14 12 12 12 12 14 12 14

G

rit.

rit.

let ring - - - - let ring - - - - let ring - - - -

12 12 14 12 14 (14) 12 12 12 14 12 12 12 10



# We're All the Way

Words and Music by Don Williams

## Intro

Moderately ♩ = 98

Gtr. 1 (elec.) \*D

Dsus4 D

Dsus4 D

Dsus4 D

A G/A

*mp*  
w/ clean tone & amp tremolo  
let ring throughout

**TAB**

7 7 7 7 8 7 10 7 | 7 7 7 7 8 7 9 7 | 7 7 7 7 8 7 10 7 | 7 7 7 7 10 8 |

**B**

7 7 7 7 8 7 10 7 | 7 7 7 7 8 7 9 7 | 7 7 7 7 8 7 10 7 | 7 7 7 7 9 11 9 7 |

Gtr. 2 (acous.)

*mp*  
let ring throughout

**TAB**

0 2 3 2 2 3 2 | 0 2 3 2 2 3 2 | 0 2 3 2 2 3 2 | 0 2 3 2 2 3 2 |

**B**

0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 |

\*Chord symbols reflect implied tonality.

## Verse

D

G

1. There's no cause to think that I \_\_\_\_ won't \_ stay. Have-n't I \_\_\_\_ been with you \_ all the \_\_\_\_

*mp*

let ring

**TAB**

(7) 7 7 7 7 7 | 9 7 8 7 8 7 8 7 | 9 7 9 10 |

**B**

(7) 7 7 7 7 7 | 9 7 8 7 8 7 8 7 | 9 7 9 10 |

Riff A

*mp*

**TAB**

0 2 3 2 0 2 3 2 | 0 3 0 0 3 0 | 5 4 3 5 4 3 | 5 7 |

**B**

0 0 0 0 0 0 0 | 0 0 0 0 0 0 | 5 4 3 5 4 3 | 5 7 |



# Pre-Chorus

D G

This \_\_\_\_\_ could be the time for

3 3

(7) 7 7 7 8 7 7 9 7 9 7 9 7 7 7 7 7 9 7 8 7 9 7 8 7

End Riff A Riff B

0 2 3 2 2 3 2 0 2 3 2 2 3 2 0 3 0 0 3 0 3 3

D Dsus4 D

you an' me. \_\_\_\_\_ We \_\_\_\_\_ could

3

let ring

7 7 7 7 8 7 10 7 7 7 7 10 9 9 7 7 7 7 7 7 7 7 7

0 2 3 2 2 3 2 0 2 3 2 2 3 2 0 2 3 2 2 3 2 0 2 3 2

0 2 3 2 2 3 2 0 2 3 2 2 3 2 0 2 3 2 2 3 2 0 2 3 2

G D Dsus4 D Dmaj7 D

go wher - ev - er we should be. So

End Riff B

Chorus

A D

don't put words be - tween us, we should-n't say, and

Riff C

A Gadd9 G Gmaj7 G6

don't be act - in' half - way when you know we're all the

D Dsus4 D Dsus4 D

way.

End Riff C

Verse

Gtr. 2: w/ Riff A

D G

2. There are times \_\_\_\_\_ when I \_\_\_\_\_ don't \_\_\_\_\_ see the \_\_\_\_\_ light.

I \_\_\_\_\_

Gtr. 1

D Dsus4 D

\_\_\_\_\_ don't know if what I do \_\_\_\_\_ is \_\_\_\_\_ right.

But

G

when I'm wrong \_\_\_\_ it's nev - er meant \_\_\_\_ for \_\_\_\_ you. Ya

D Dsus4 D

don't con-fuse \_ my love \_ with what I \_\_\_\_ do.

**Pre-Chorus**  
Gtr. 2: w/ Riff B, simile

D G D Dsus4 D

This \_\_\_\_\_ could be the time for you an' me. \_\_\_\_

G

We \_\_\_\_\_ could go where - ev - er

# Chorus

Gtr. 2: w/ Riff C, simile  
A

D Dsus4 D Dmaj7 D

we should be. So don't put words between us, we

7 7 8 10 7 7 10 7 9 10 (10) 6 5 5 5 6

D Dmaj7 D A Aadd9 A Gadd9 G

should-n't say, and don't be act - in' half - way when you know

steady gliss.

10 9 10 6 5 5 7 5 5 3 5 3 3 3 4 5

Gmaj7 G6 D Dsus4 D

we're all the way.

2 3 4 3 0 3 4 3 7 7 7 7 8 7 10 7 7 7 8 11 10 9 9 7

Gtr. 1 Dsus4 D

7 8 10 7 7 7 10 8 7 10

Gtr. 2

0 2 3 2 2 3 2 0 2 3 2 0 2 0

# The Core

Words and Music by Eric Clapton and Marcy Levy

## Intro

Moderately ♩ = 103

Gtr. 1 (dist.)

N.C.(E)

A

N.C.(E)

(D)

(A)

let ring -----

let ring -----

T  
A  
B

5 7 0 7 7 0 0 7 7 5 7 0 7 7 0 0 5 4 0 0 5 7

Gtr. 2 (dist.)

let ring -----

let ring -----

T  
A  
B

5 7 0 7 7 0 0 7 0 5 7 0 7 7 0 0 5 4 0 0 5 7

(E)

A

N.C.(E)

drums enter  
(D)

(A)

band enters  
(E)

A

let ring -----

let ring -----

let ring -----

5 7 0 7 7 0 0 7 7 5 7 0 7 7 0 0 5 4 0 0 5 7

let ring -----

let ring -----

let ring -----

(E)

D

A

N.C.(E)  
Rhy. Fig. 1

A

N.C.(E)

D

A  
End Rhy. Fig. 1

let ring -----

let ring -----

let ring -----

5 7 0 7 7 0 5 7 7 0 0 7 0 5 7 0 7 7 0 0 5 7 0 0 5 7

Rhy. Fig. 1A

End Rhy. Fig. 1A

let ring -----

let ring -----

5 7 0 7 7 0 0 5 4 0 0 5 7 5 7 0 7 7 0 0 7 0 5 7 0 7 7 0 0 5 4 0 0 5 7



# Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 7 times, simile  
Gtr. 3: w/ Fill 1, 3rd time  
N.C.(E)

(Marcy Levy) 1. Ev- 'ry morn - in' when I wake, a feel - in' soon be - gins to o - ver - take

N.C.(E) A N.C.(E) D A N.C.(E)

me. Ring-in' in my ears re - sounds

N.C.(E) D A N.C.(E) A N.C.(E) D A

through my brain and fin - 'lly sur - rounds me.

N.C.(E) A N.C.(E) D A N.C.(E) A

(E.C.) There is fi - re, there is life, there is pas - sion, fe - ver and fu - ry.

N.C.(E) D A N.C.(E) A N.C.(E) D A

Yeah, there is love and there is hate, there is long - ing, an - ger and

## Chorus

N.C.(E) A Gtr. 3: w/ Fill 2, 3rd time N.C.(E) D A E B

wor - ry. 1., 2. Oh, I 3. Though, you

Gtr. 1

simile on repeats

let ring - - - -

let ring - - - -

Gtr. 2

simile on repeats

let ring - - - -

### Fill 1

Gtr. 3

TAB 7-2-17

### Fill 2

Gtr. 3

full 1/4 14 14 (14) 14 12 12 14

D A E B D A

am — have — } a flame, — feel — it { touch — my — } heart. —  
in — your — }

\* doubled by Gtr. 3, 3rd time

E B D A D A

And — down at — { my — the — } core — is the hot — test — spot. —

let ring — let ring —

D A E B

I — can — burn —  
We — with — out — fuel. —

### Bridge

w/ Voc. ad lib, 2nd & 3rd times

A N.C.\* E N.C.

\* next 5 meas. doubled 8va by Grtr. 3, 3rd time

### Fill 3

Grtr. 3

T  
A  
B

A N.C. Interlude N.C.(E) A/E N.C.(E) (D) (A)

let ring - - - - -

let ring - - - - -

(E) A/E N.C.(E) (D) To Coda (A) N.C.(E) A

let ring - - - - -

let ring - - - - -

let ring - - - - -

N.C.(E) (D) (A) (E) A N.C.(E) (D) (A)

let ring - - - - -

let ring - - - - -

let ring - - - - -

2.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times  
N.C.(E)

Gtr. 3 (dist.)

8va A N.C.(E) D A

*mf*  
\* w/ wah-wah as filter

full

14 14 14 14 14 14 14 14 14 14 14 14 (14) 14 14

1/2

\* wah-wah pedal notched to produce overtone one octave higher.

N.C.(E) A N.C.(E) D A

8va loco

grad. bend

1/2 1/4 1/4 full 1/2 full full 1/2 1/2

14 14 14 14 14 14 12 14 14 14 14 12 14 12 12

### Soprano Sax. Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 6 times, simile  
N.C.(E) A

N.C.(E) A N.C.(E) D A

9

*f* w/ slapback echo

full

14 12 12

10

### Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 12 times, simile

E A E D A

*f*

1/4 full full full full 1/2

12 12 12 12 15 (15) 12 14 12 12 15 12 14 12 14 12 14 12 14 12 14 12 14

E A E D A 8va

full full full full 1/4 full

14 14 14 (14) 14 14 (14) 12 14 12 14 12 14 12 14 12 14 12 14 15 (15)

[illegible]

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar part in E major, with a solo section marked "E 8va" and "A E D A". The second system shows the bass part, with a solo section marked "full" and "let ring - hold bend". The guitar part includes a solo with various techniques like bends and vibrato, while the bass part includes a solo with a "full" bend and a "let ring - hold bend" instruction.

8va

E A E D A

grad. release

let ring full

2

12 14 15 12 15 12 12 15 12 12 15 12 15 15 12 12 15 12 16 14

E *loco* A E D A

E A E D A

grad. bend

full 1/2 full 1/2

15 15 12 15 12 14 (14) 12 14 12

14 12 14 12 10 12 12 10 10 0 17

steady gliss.

E A E D A

let ring

5 7 0 7 7 6 7 7 9 7

9 8 10 10 8 9

1/2 full 1/2

E A E D A

D.S. al Coda

3. Whoa, \_\_\_\_\_ you \_

9 9 8 8 10 10 10 10 10 8 9 10 10 8 (8) 9 7 9 7 5 7 5

1/2 full full full full 1/2 full 1/4

# ⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile

E A E D A E A E D A

8 23

## Organ Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

## Tenor Sax. Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 12 times, simile

# Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile, till fade

Gtr. 3

E D A E A

w/ wah-wah as filter

full full full full 1/4 full

14 14 14 14 (14) 12 14 12 14 14 (14) 12 14 12 14 14 14 0 12 14

E D A E A E D A

full 1/2 1/4 full full full 1/2

14 12 14 12 14 14 12 14 14 (14) 12 14 14 (14) 12 14 14 9 11 9 11 9 11 9

E A E D A

full 1/2 full

14 12 14 14 (14) 12 14 13 14 12 14 12 10 10 12 12 12 14 12 14 14 12 12 14 14 12 12 14

E A E D A

grad. bend

full 1/2 1/4 full full 1/2 1/4

(14) 12 15 12 14 14 12 14 12 14 15 12 15 14 12 14 12 14 14 12 15 12 14 12 14 14 12 14

E A E D A E A

grad. bend

full 1 1/2 full 1/2

12 15 12 12 14 14 15 (15) (15) 12 15 12 15 12 15 12 14 14 12 12 14 14



[illegible]

The musical notation for the exercise 'E A E D A' is shown on a single staff. The key signature is E major (three sharps: F#, C#, G#). The exercise consists of two measures, each containing a sequence of notes with fingerings (1-4) and slurs. The notes are: E (1), A (2), E (3), D (4), A (1), E (2), D (3), A (4). The exercise is repeated twice, with the second measure ending with a double bar line.

The musical notation for the guitar solo in "The Highway" by The Highwaymen consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#), indicating E major. It contains a melodic line with various notes, including naturals and accidentals (sharps and naturals), and is marked with "E" and "A" at the beginning and end of phrases. The bottom staff is a fretboard diagram showing the fret numbers (15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 14, 12) and fingerings (1, 2, 3, 4, 5) for the solo. It also includes a "full" bend instruction and a "hold bend" instruction.

*Begin Fade*

E A E D A

*steady gliss.*

1/4 12 (12) 14 12 14 12 14 12 10 12 10 12 10 12 10 X 12 14 12 14 14 12 14 12 1/2

E A E D A

\*T rake —

full 1/4 full

14 14 12 14 12 14 15 12 15 (15) 12 14 12 14 12

\*T = Thumb on ⑥

E A E D A E

*Fade Out*  
A

full (14) 12 14 14 12 14 14 12 12 12 X 12 15 15 15 15

### Additional Lyrics

2. (M.L.) If it should become too cold,  
I know I can endure the frostbite.  
Oo, a blanket, then I'll wrap around  
And keep myself so close to my side.
- (E.C.) Though, no one then can cause me harm,  
Just as the river runs into the sea.  
Because everyday a fire alarm  
Is deafening the silence all around me.
3. (M.L.) Whoa, you can trust me, we can laugh.  
Together we can share our sorrow.  
And I will give you secrets, too.  
An attitude that you may follow.
- (E.C.) The Gypsy woman said to me:  
"One thing you must bear in your mind,  
You are young and you are free,  
But damned if you'll be ceased in your own lifetime."

# May You Never

Written by John Martyn

**Chorus**  
Moderately Fast ♩ = 130

B E C#m B7 E5

May you nev - er lay your head down with - out a hand to hold.

\* Gtr. 1

simile on repeats

TAB

\*Acous. 6 and 12-string arr. for one gtr.

E C#m B11 B7 E

May ya nev - er make your bed out in the cold.

Aadd9/C# E5 E B E5 E

An' may ya nev - er lose your tem -

C#m B7 E C#5

per if you get hit in a bar - room fight. May ya

To Coda ⊕

C#m B7 B11 B7 E5 E Aadd9/C#

nev - er lose your wom - an o - ver - night.

Verse

E B

1. But you're just like a great, strong sis - ter to me an' I know -  
2. Well, } broth - er

E5 E Aadd9/C# E5 E B

that your love is true. And you hold no blade but ya stab  
And you nev - er talked dir - ty be - hind

E E5 E Aadd9/C# E B

me in my back, I know that the sun will do. } So please, -  
 my back, I know that the sun, it will do. }

Aadd9/C#

won't you please, won't you bear it in mind, love is a les - son to  
 let ring - - - - -

B7

learn in our time. Please, won't you please bear it in mind for  
 let ring - - - - -

1. E Aadd9/C# E B5 2. E A/C# E B D.S. al Coda

me? An' may - you me? An' may ya -

**Coda**

E Aadd9/C# E C#m

May — ya — nev — er lose — your — wom —

B7 B11 B7 E5 E A/C# E

an o — ver — night. — May — ya —

C#5 C#m B7 B11 B7 E A/C# E

nev — er lose — your — wom — an o — ver — night. —

C#m B7 B11 E A/C# E5 E

**Words and Music by Arthur Crudup**

① = D      ④ = D  
② = B      ⑤ = G  
③ = G      ⑥ = D

**Moderately Slow** ♩ = 82

Gr. 1 (slight dist.)

*f* steady gliss. w/ slide steady gliss. steady gliss. steady gliss. 3

TAB							

The first system of the musical score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a half note C5, and a quarter note B4. The melody then continues with a quarter note A4, a quarter note G4, and a quarter note F#4. This is followed by a quarter note E4, a quarter note D4, and a quarter note C4. The melody concludes with a quarter note B3, a quarter note A3, and a quarter note G3. The dynamic marking *mf* is placed below the first measure.

**TAB**

C

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The following measure has a quarter note G4, a quarter note F#4, and a quarter note E4. The melody then descends through D4, C4, and B3, ending the system with a quarter note A3. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

[illegible]

G C G C G D

Gtr. 1

let ring - w/ o slide let ring - steady gliss. w/ slide

Gtr. 3 (Dobro)

*mf* w/ slide

Gtr. 2

C G C G C G

1. Well, that

steady gliss. let ring - w/ o slide steady gliss. w/ slide



§

### Verse

G

Gtr. 3 tacet

(1., 4.) mean — ol' — — — — — dir - ty Fris - co — — — — — and that low - down — — — — — San - ta — — — — —  
2., 3. See Additional Lyrics

Grtr. 1

*mf*  
simile on repeats  
steady gliss.

steady gliss.

steady gliss.

steady gliss.

3 / 4 4 3 / 4 (4) 0 / 4 0 3 2 0 3 / 5 3 / 4 0 3 / 4 4 3 / 4 (4) (0) 7 \ 0 3 / 4

Gtr. 3

Measure 1: Treble clef, key signature of one sharp (F#), a double bar line with repeat dots, a quarter note G4, and a half note A4 beamed together. Measure 2: A whole rest. Measure 3: A whole rest. A wavy line above the staff indicates a tremolo effect.

(5)

Measure 4: A double bar line with repeat dots, followed by a quarter note G4 and a half note A4 beamed together. Measure 5: A whole rest. Measure 6: A whole rest. A wavy line above the staff indicates a tremolo effect.

Gtr. 2 Rhy. Fig. 1

*simile on repeats*

[illegible]

Gtr. 1

5 5 \ 3 0 3 (3) 0 3 3 \ 2 0 3 / 5 (5) 3 0 5 / 7 3 4 0 3 0

Gtr. 2

The musical score for guitar 2 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The melody then moves to a higher register, starting with a quarter note G5, a quarter note A5, and a quarter note B5. This is followed by a quarter note C6, a quarter note B5, and a quarter note A5. The melody concludes with a quarter note G5, a quarter note A5, and a quarter note B5. The rhythmic accompaniment is a steady eighth-note pattern, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The accompaniment then moves to a higher register, starting with a quarter note G5, a quarter note A5, and a quarter note B5. This is followed by a quarter note C6, a quarter note B5, and a quarter note A5. The accompaniment concludes with a quarter note G5, a quarter note A5, and a quarter note B5.

G C G C G

Fe, Lord, don't

Gtr. 1

let ring ----- w/ o slide steady gliss. w/ slide

Gtr. 3

*mf*  
simile on repeats

Gtr. 2

let ring -----

D C

take my gal a - way 'cause they go back out on

steady gliss. steady gliss.

*To Coda*  $\oplus$  1. G C G 2. G C G

me. 2. Well, my  
4. Well, that

w/ o slide w/ slide steady gliss. w/ o slide w/ slide

End Rhy. Fig. 1

# Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 3 tacet

Gtr. 1

*f* steady gliss.

C

steady gliss.

Gtr. 1

G C G C G D

w/ o slide w/ slide

12 (12) 1 2 1 0 0 1 2 1 0 2 2 0 3/4 0 4/5 0

Gtr. 3

*mf* let ring - steady gliss. steady gliss.

0 0 5 3 2 3 4 5 5 5 3 4 0 3 4 3 4 0 3 0 0 7

C G C G C G

D.S. al Coda (take repeat)

3. Well, I'm

steady gliss. w/ o slide let ring - - -

(0) 3 5 5 5 3 0 3 2 0 3 2 3 4 0 0 0 3 1 2 1 0 0 2 1 0 0 0 0

(7) 0 0 7 0 3 4 0 0 3 4 0 3 5 3 3 1 2 3 4 5 5 5

\* Played ahead of the beat.

# Coda

## Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, simile

G C G

w/ o slide *f* w/ slide *f*

Rhy. Fig. 2 *mf*

0 0 1 2 1 0 0 12 10 12 10 12 10 12 11 12 11 12

5 5 5 5 3 0 3 5 4 5 3

0 0 1 1 0 0

Gtr. 1

steady gliss. steady gliss.

Gtr. 3

steady gliss.

C G C

steady gliss. w/ o slide let ring

steady gliss.

G C G D

w/ slide

C G C G C G

let ring - - - - - steady gliss. let ring - - - - - w/ o slide w/ slide

End Rhy. Fig. 2

Outro

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 2, simile, till fade

G

Gr. 1

Begin Fade

steady gliss. - - - - - steady gliss.

C

let ring

G C G C G D

let ring - - - - - w/ o slide w/ slide steady gliss. steady gliss.

Fade Out

#### Additional Lyrics

2. Well, my mama, she done told me  
And my papa told me too.  
Mama told me  
And my papa told me too.  
And your woman ain't cleanin' your place,  
'Cause she ain't no friend for you.
3. Well, I'm goin' away now, baby  
An' I won't be back until fall.  
Goin' 'way baby.  
Lord, I won't be back 'til fall.  
I won't come back, my dear.  
Lord, I won't be back at all.

# Peaches and Diesel

Words and Music by Eric Clapton and Albhy Galuten

**A**

Moderately ♩ = 97

D

Dmaj9

D7sus4

Gm/D

G/D

Rhy. Fig. 1

\* Gtrs. 1 & 2  
(clean)

*mf*  
let ring throughout

T 0 2 3 2  
A 0 2 3 2  
B 0 2 3 2

\* Gtr. 1 doubled simile by acous. gtr. throughout.

D

Dmaj9

D7sus4

Gm/D

C

End Rhy. Fig. 1

Gtr. 1 0 2 3 2  
Gtr. 2 0 2 3 2

**B**

F

G7/F

Em7

Am7

Am7/G

Gtr. 3 (clean)

*mp*  
full

10 12 12 12 10 12 10 9 8/10 8

Gtr. 1 Rhy. Fig. 2

3 2 1 1 3 0 0 1 2 2 0 0 0 2 1 0

Gtr. 2 Rhy. Fig. 2A

let ring

3 3 2 1 3 3 0 0 2 0 3 0 0 2 1 1

F G7/F Em7 Am7 Am7/G

full

let ring

F E E/A A

let ring

let ring

let ring

let ring

let ring

End Rhy. Fig. 2

End Rhy. Fig. 2A

\* T

\* T = Thumb on ⑥



**C**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

D

Dmaj9

D7sus4

Gm/D

G/D

D

Gtr. 3

**D**

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, simile

F

Dmaj9

D7sus4

Gm/D

C

G7/F

Em7

Am7

Am7/G

F

G7/F

Em7

Am7

Am7/G

F

E

**E**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas., 2 times, simile

D

Dmaj9

D7sus4

E/A

A

Gm/D

G/D

D

Dmaj9

D7sus4

Gm/D

G/D

**F**

A

Bb6

Bb<sup>o7</sup>

Gtr. 4 (slight dist.)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a whole rest, followed by a half rest, and then a series of eighth and quarter notes. The second system consists of two staves. The upper staff continues the melody with a series of eighth and quarter notes, ending with a quarter rest. The lower staff provides a rhythmic accompaniment using numbers 10, 12, and 10, with a 'full' marking above the 12. The score is written in a simple, clear style suitable for a children's songbook.

Gtr. 1

[illegible]

Gtr. 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in bass clef. The melody features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of single notes, mostly on the lower staff. The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of the first system.

Am7

Dm

C

B66

C11

The first system of the musical score for 'The Wind' consists of a single staff in G major (one sharp). It begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, marked with an accent (>) and a wavy line above it. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108

[illegible]

let ring — — — — —

let ring  $\mathbb{Z}[\frac{1}{2}]$

74

**G**

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1, simile

D

Dmaj9

D7sus4

Gm/D

G/D

Gtr. 4

f

(13) 15 14 14 15 (15) 15 14 full

Gtr. 3

f

let ring

2 0 3 0 5 5 2 3 2 3 3/4 4

D Dmaj9 D7sus4 Gm/D C

(14) 14 14 15 14 15 14 15 (15) 14 15 14 12 15 15 12

let ring

2 0 3 0 5 5 2 3 2 3 3/5

**H**

Gtrs. 1 &amp; 2: w/ Rhy. Figs. 2 &amp; 2A, simile

F

G7/F

Em7

Am7

Am7/G

8va

13 13 15 15/17 15 17 15 13 15 13 12 6 10 12 12 full 12 10 12 10 9 8/10 (10) 8

F G7/F Em7 Am7 Am7/G

8va

13 15 15 15 (15) 13 15 13 12 10 12 10 8 7 7 7

F E E/A A

8va

5 13 15 15/17 16 17 (17)/19 19 19 19 19

I

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas., simile, till fade

D Dmaj9 D7sus4 Gm/D G/D

8va

14 12 15 12 17 17 14 15 14 15 15 15 15/16 15 15/16

D Dmaj9 D7sus4 Gm/D G/D D

8va

14 12 15 12 17 17 14 15 14 15 15/16 (16) 14 14 15 14 12 15 12

Dmaj9 D7sus4 Gm/D G/D D

8va

(12) 17 17 14 15 14 15 15 14/15 14/15 15/16 15/16 14 14 12 15 12

Dmaj9 D7sus4 Gm/D G/D D Dmaj7

8va

(12) 17 17 17 (full) (17) 14 15 12 15 15 15/16 15 15 15 15 14 12 15 12 17 17

8va -----

D7sus4                      Gm/D                      G/D                      *Begin Fade* D                      Dmaj9

3/4

17 (17) 15 15 15 17 15 15 17 15 14 12 15 12 17 17

2 3 2 0 2 3 3 5 3 2 0 3 0 5 5

8va -----

D7sus4                      Gm/D                      G/D                      D                      Dmaj9                      D7sus4

15 14 12 15 12 14 12 14 14 x 14 12 15 12 17 17 14 15 14

2 3 2 3 3 4 3 0 3 2 0 3 0 (0) 5 5 2 3 2

8va -----

Gm/D                      G/D                      D                      Dmaj7                      D7sus4                      Gm/D                      *Fade Out* G/D

15 15/16 15 15 (15) 14 14 12 15 12 12 15 14 15 12 15 15/17

3 3/4 3 3 (3) 2 2 0 3 0 (0) 5 5 2 3 2 3 3/5

# Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) without picking.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**TAPPING:** Hammer ("tap") the fret indicated to be sounded. Strike the first note and pull off to the note fretted by the fret hand.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**RAKE:** Drag the pick across the strings indicated with a single motion.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





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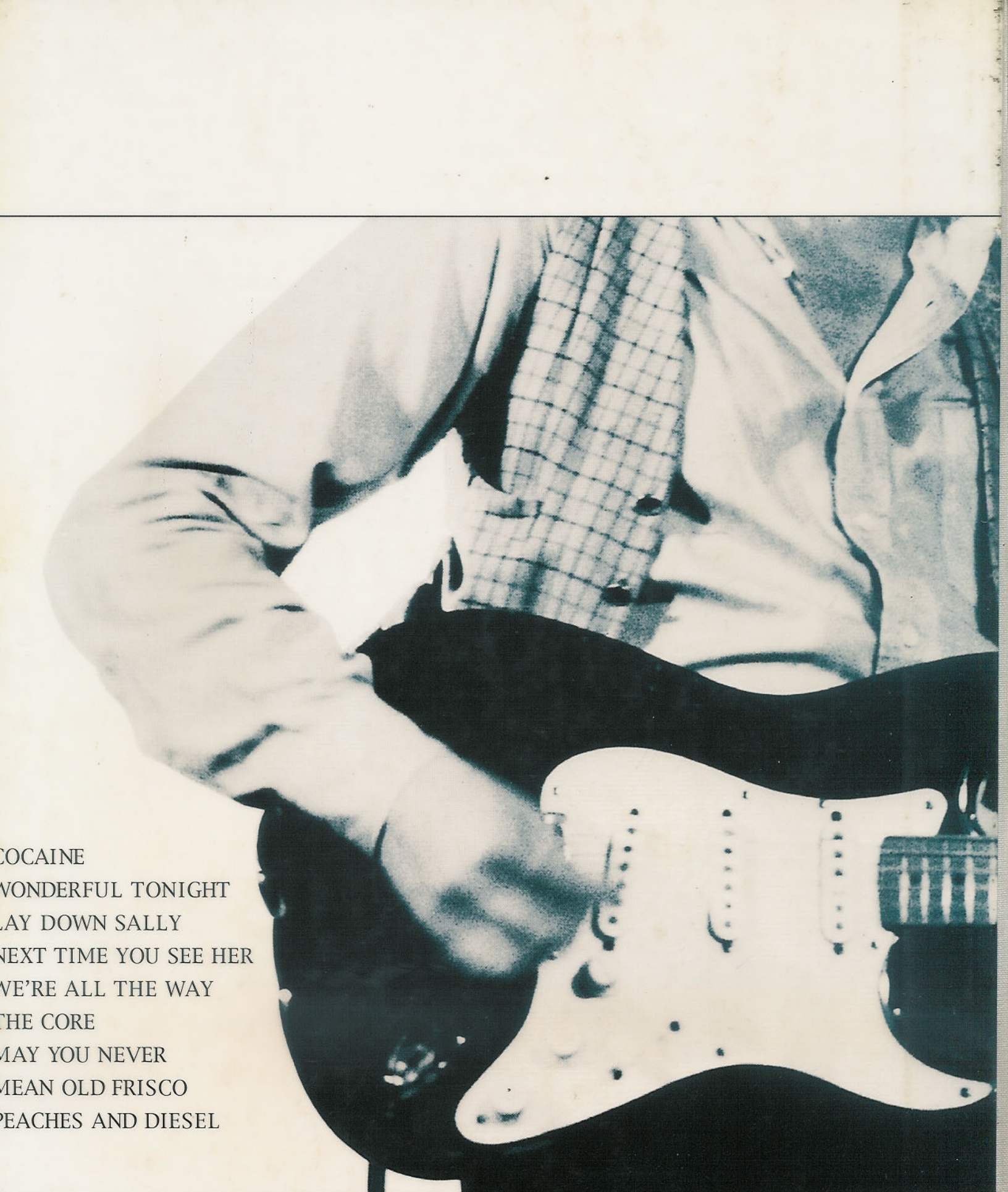
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